

THE ARCHITECTURE OF CATASTROPHIC CHANGE



D PROGRAM

ACT I

D LUDE

(Ensembles perform work from their repertoire)

DISASTER SERVICES

The Mix Up
Ensemble



PRODUCT TESTING

Placebo
Singers from Savina and Aurelio Viscarra



D CONSTRUCTION

Higher than the Law Allows
The Ensemble



7.1

After the Fall
Babatunde Garaya
Aurelio Viscarra
Boy
SF Chamber Singers



OFF RAMP

New Life
Boy and Singers from Savina
SF Chamber Singers



ABUSER

Blood and Oil
Ensemble



FIFTEEN MINUTE INTERMISSION

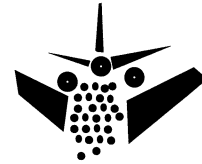
THE ARCHITECTURE OF CATASTROPHIC CHANGE

ACT II

D PARTURE

(Ensembles perform work from their repertoire)

Test Flight
Ensemble



DISLOCATION

Healing Song
Aurelio Viscarra, Singers from Savina, Zulu Spear



Isono Sami (by Sechaba Mokoena)
Zulu Spear



Arranging a Changing
Sunita Vatuk
Singers from Savina and Boy



ESCAPE PLANS

TRIALS & EXECUTIONS

AC

TUBE FEEDING

Law of Averages
Sunita Vatuk, Matome Somo, Gideon Bendilla



A TREE THE SIZE OF NEVADA

Right Before Our Eyes
Singers from Savina and Chamber Singers



KNOW-ESCAPE
Ensemble



GEORGE COATES

PERFORMANCE WORKS

Written and Directed	George Coates
Music	Marc Ream
Scenic Projection Design	Charles Rose
Image Process Coordination	Joel Slayton
Set Design	Daniel Corr
Film Coordination	John Scarpa, Fred Sharples
Music Director and Vocal Arrangements	Sue Bohlin
Lighting Design	Gregory Allen
Image Process Assistant	Ed Evans
Costume Design	Traci Robinson
Produced	Eric Bernhard

PREMIERE PERFORMANCE 17 OCTOBER 1990

Zulu Spear South African a cappella ensemble Gideon Bandile Babatunde Garaya Jerome Leonard Sechaba Mokoena Matome Somo Ron vanLeeuwaarde Dumile Vokwana instrumentalists from Zulu Spear Paajoe Amissah Matthew Lacques Jerome Leonard Ron vanLeeuwaarde	The San Francisco Chamber Singers Under the direction of Robert Geary Sue Bohlin Christine Callan Robert Fink Robin Hale Loretta Janca Cheryl Keller Charles Lynch Peter L. Stein Karen Tesitor Tim Walker Susan Weber Melissa Wong	Singers from Savina Eastern European women's chorus Sunita Vatuk Susan Fatma Volkan with Janeen Wyatt Tenor Aurelio Viscarra Actor Robert Keefe Boy Sopranos Grael Norton John Wheeler-Rappe Daniel Leberman
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Executive Director	Beau Takahara
Managing Producer	David Hurd
Development Director	Brooke Boynton
Production Manager	Daniel Corr
Stage Manager	Erin-Kate Whitcomb
Technical Director	Eric "Ernie" Ernstrom
Scenic Projections	Charles Rose, Joel Slayton, Roger Mulkey, Ed Evans
Sound Design	Troy Gimbel
Multi-Image Programming	Frank Craig
Additional Film	Mark Vorpal, Steve Beck
Assistant Directors	LuAnne Daly, Robert Keefe and Sean Kilcoyne
Assistant Music Director	Janeen Wyatt
Vocal Coaches	Robert Geary and Aurelio Viscarra
Storyboard Artist	Filip Konieczny
Image Assistants	Kristi Jacobson, Brian Christman
Understudies	Russell Blackwood, Kalonica McQuesten
Assistant Technical Directors	Adam Savage, Christian Wilson
Master Electrician	Jeff Gregory
Properties	Susi Levi
Stage Operations	Marque Cornblatt, Elias D'Elia, Vincent Mickey Cruz, George Lobo May III
Costume Assistants	Jennifer Ross, Hanna Carlisle, Billy Deherrera
Stage Movement	Emily Keeler
Graphics & Design	Alexander Laurant
Sound Consultant	Noam Maitless
Box Office Manager	Paul Carlsen, Bill Tindall
House Manager	Diana Trimble
Box Office Staff	Jennifer Ross
Public Relations	Javier Aguilar, Meaghan Gannett, Alise Garner, Mirika Morales, Susan Valerino, Todd Watkins Kline and Associates

THE MIX UP

mix it up, blood and sugar
then notate the human figure
test and rate, a body's tolerance
separate the waste and nutrients
quantify, verify, quantify, then deny
when it is evident, there is no evidence
measuring evidence, makes it our evidence
now it's my turn, protecting the data
now it's my turn, perfecting the data
now it's my turn, project data
now it's my turn, project data



what have we got here, intruders
how did they get in our boardroom,
bad boys.
our company secrets, are precious.
oh we detest these leaks in here.

PLACEBO

sugar
give him his placebos
give him fructose, sucrose
pass it through his vein
to his brain, to his pancreas
in all meals, it appeals
but the best, is it heals
placebo



mix it up, blood and sugar
then notate the human figure
test and rate, a body's tolerance
separate the waste and nutrients
quantify, verify, quantify, then deny
when it is evident, there is no evidence
now it's my turn, protecting the data
now it's my turn, perfecting the data
now it's my turn, project data
now it's my turn, project data

HIGHER THAN THE LAW ALLOWS

build us a tower that's tall
building's empower us all
we need a view, high above you



build a highrise with a view
building the power to do
more than succeed, more than we need

higher than the law allows
climbing up above the clouds

build us a tower that's tall
buildings empower us all
we need a view, high above you

climbing up above the clouds
higher than the law allows

walls, walls
build tall and strong walls

see how high we can go

see how far we have come
how far we can go
how high

arise, arise
along a tall high rise



AFTER THE FALL

without a doubt, I am down, I'm out
without a doubt, down, out
without a doubt, I'm done, I'm gone
without a clue, down out

need a vehicle, not a miracle, I can read his mind

by my faith, pushing hope, selling prayer,
buy my charity, on bended knees, we can seize
all we need to arise

great is the pain of change, so great is the pain
of change
but with each new century, there's opportunity
a savior born

at last
but with each new century there's opportunity
a savior born

at last
just before, before the fall, some savior, saves
us all

what are you trying to do
if you want me to save you
we must go up, must go up

up, up higher up, up, up higher

god is a freeway, god is a freeway
concrete god is a

help, they are dead, all dead, can I not help
them?
help, they are dead, and bleeding bad.

is there a family inside?
is there a woman with child?

there is a pet. the dog is dead.

but there is a woman with child,
but there is a woman with child,
we can beget.

there is a family inside, there is a woman with
child
there is a dog, it's a pet. the dog is dead.

OFF RAMP

breather deep on one leg
and breathe deep
breathe deeply
how many fingers can you count again



new blood, blood samples, new blood samples
best
no blood blood samples no blood no test

bleeding our best control to
stop bleeding the
bleeding our best patrol to
stop the bleeding mess

no hearing her cries
no feeling the baby's breathing

no life in her eyes
new life but the child's not breathing

young life, cold life

DE

new life, old fears

old fear, feels new
new life feels cold
I can feel her heart,
I hear her heart beating

BLOOD AND OIL

score some points and lose and I lose for the
last time

score some points and win all we have lost

play by the rules and stay on the game board
change all the rules or forfeit the game board

wars are games that kill
kill the games of war

risk the game, tilt and win
risk the game, tilt and win

wonder aloud who wins the game board
wonder aloud who wins the game board

fight and kill and kill and spill spill blood and oil
thick,
plagues that kill destroy the will as most ignore
the sick!

I can feel her heart, I can hear her heart beating.

FIFTEEN MINUTE INTERMISSION

TEST FLIGHT

I know it's my aim
I know it's my main aim



I'll fly this place
I'll fly this airplane
beyond the air, where the air is not there
where the planets remain

fly, fly

I booked my seat in first class
where the hell is my boarding pass
over, overbooked

I booked my seat in first class
where there's no room for all

fly, fly

ODE

I booked my seat in first class
where the hell is my boarding pass
over, overbooked

ARRANGING A CHANGING

changing
changing who is in charge
arranging
a changing of the guard
arranging a changing of the changing changing



conditions favor who will
make a break to make a break

change changing the tools
arranging things
in the rules of the land
change changing the tools
the tools of all of the land



dig deep from inside from
under ground
it is found way deep down from on high from
under ground
it is found alive

time to fly home
home to my home
we are born here
we can't live here

give me a chance to live
give me a chance

time to fly home
home to my home
we are born here
we can't live here



LAW OF AVERAGES

long arms, no escaping from
the long arms of the law



he broke the law of averages,
the law of averages,
beat all the rules of law he beat the
beat the, beat the, beat the, beat the
law's averages

what is his crime here
escape, escaping, escape is waiting

plans a long journey

gently, gently you can hold him
hold him accountable to all the laws
to all the laws account account accountable
accountable to laws to law as accountable to the
laws
accountable, it's the law if it's the law's law
hold the laws accountable

broke he broke the rule of the law
yes he broke he broke the rules
the rules of the law

no he beat, he beat the law
the law as a rule

saviors, seldom survive
saviors, seldom survive

plans a long journey
there are my plans, leave all else behind

TREE SONG

high above, high high above
above the trees
breeze pleases me, it pleases, breezes please



right under my nose, it is right under my nose,
it's right under my nose

I cannot see it right before my eyes
it is right before my eyes
I can't know why I
Can't know why I
can't deny I can't see why I
can't believe it's right before my eyes

under my, under my nose
it's right before my eyes
it's before, it's right before my eyes
it's right before my eyes

I can't know why I, can't deny I
can't see why I, can't believe it's all
the trees, the trees, the trees
when all the trees are gone, no breeze
no breeze there is no breathing when the trees,
the trees are gone when we have
cut down all the trees
the trees, are gone, when the,
one last tree to kill

then we're done we're done we're done
we're done we're done

just one just one just one just one
last tree to kill

then we're done we're done we're done
we're done we're done we're done

just one just one just one

so he carves his name who will read that he was
here

no one will live to read it
when the trees are gone, no one will know
will know, what we had before our eyes

KNOW-ESCAPE

sound alarm, sound alarm
late escape, new landscape
choose, whose



being born is bound to be
bound to be
like being borne up from the sea
being more than than is ever meant to be
not what we are but might be might be

all through the night we might
fight who we dream we are
fighting like fish who wish
they had not come so far

fly high, fly away, escape high escape
escape escape, enemies of the planet
escape, escape and save it
escape, abort, abort the system
abort the system boundary

being born is bound to break a boundary

about the boundaries, abort the boundaries
about the boundaries all

about the call about the call of all,
of all abortive strategies and call for

breeding new fish the fishery
seeding a fishery

fish fly flying fish are flying flying fish flying

dying for, trying for, flying for, fishing for
know where to, escape know, where now here

D NOTE

THE ARCHITECTURE OF CATASTROPHIC CHANGE:

Forms of cataclysm and strategies of survivors of sudden change.

THE COMPANY

1989 brought down the house on several long running scripts, among them the release from prison of Nelson Mandela, and the hammerlock of Central Planning in Eastern Europe. The Western Powers seemed lost without the chill of the Cold War, the Hubble Telescope promised to provide us with pictures of the birth of everything, and the AIDS epidemic worsened.

In our neighborhood, one of our faults contracted and 65 people died under the debris of elevated buildings and roadways. The massive dislocations and adjustments caused by the upheavals of 1989 made the loss of our previous production, *RIGHT MIND*, in the quake damaged Geary Theatre inconsequential in comparison. What was not inconsequential however, was the help we received from throughout the Bay Area, through earthquake relief grants from several foundations, support from the City and County of San Francisco, and contributions from the many audience members and supporters listed on the final page of this program. We have been aided by the "Confounders" of Performance Works whose support has enabled us to develop what was previously our rehearsal facility into our first permanent home after 13 years of wandering from house to house.

The upsets of 1989-90 bring opportunities to create new arrangements of ancient traditions, brought on by the mix of cultures meeting cultures. Ensembles representing several world cultures join us in performance. **Zulu Spear** whose *a cappella* contingent sings works from South Africa, members of the Eastern European women's chorus, **Savina**, performing works from the folk traditions of that region, and members of the **San Francisco Chamber Singers**, comprised a nexus of interaction over the course of the nine months trial and error rehearsal process leading to opening night, October 17, 1990.

Marc Ream was responsible for composing an original score comprised of these differing musical styles, and his work was greatly aided by the members from each participating ensemble, including Robert Geary from the San Francisco Chamber Singers, Sechaba Mokoena from Zulu Spear, and singers Susan Volkan and Sunita Vatak from Savina. Performer Janeen Wyatt doubled in her role as member of the performing ensemble while also assisting

Music Director Sue Bohlin, who also performs. Tenor Aurelio Viscarra makes his debut with George Coates Performance Works after many years as a featured tenor with the SF Chamber Singers. Leading actor Robert Keefe is introduced in this production to San Francisco audiences serving as both assistant director and resident actor with the ensemble. Sopranos John Wheeler-Rappe, Graell Norton and Daniel Leberman, share the role of the child aviator.

Several GCPW veterans returned to participate in **The Architecture of Catastrophic Change**, and none are more important than the production team coordinated by set designer Dan Corr, and Technical Director Ernie Ernstrom, both of whom were responsible for turning this building into a theater while mounting a world premiere production. Scenic Projection Designer Charles Rose, and Lighting Designer Greg Allen join us again for their third major production with GCPW, following their earlier work with Marc Ream (*RARE AREA*), on *ACTUAL SHO* and *RIGHT MIND*. The visual team consisting of artists, Ed Evans, Kristi Jacobson, Brian Christman, programmer Frank Craig, photographers Roger Mulkie, David Cross, and story board artists Filip Konieczny, Noam Maitless and Steve Leialoha, was directed by Image Process Coordinator Joel Slayton who joins us from the CADRE Institute for his first major production with our ensemble. Traci Robinson, who worked with us on *RIGHT MIND*, designed the costumes. Film-makers John Scarpa (*RIGHT MIND*) and Fred Sharples, Assistant Director LuAnne Daly, and sound designer Troy Gimble, are part of a crew under the direction of Stage Manager Erin-Kate Whitcomb. "The Ground Breaking" events celebrating the opening of our theatre, were designed and organized by a team of interdisciplinary arts enablers including Director of Development Brooke Boynton and Managing Producer David Hurd.

Many of the responsibilities in collaborative theater cross over the boundaries indicated by the labels we give ourselves, and only hint at the true measure of each individual's involvement with the entire ensemble.

Eric Bernhard

Beau Takahara

D SPACE

GCPW PERFORMANCE WORKS

Performance Works is located in San Francisco's Civic Center, in a former cathedral with 60 foot high vaulted ceilings. George Coates Performance Works creates original live art in collaboration with this extraordinary building's existing dimensions. Built in 1929, the building has a diverse history as a church, as a government office building, and a long period of abandonment before its reincarnation as Performance Works.

Using the entire neo-Gothic structure as a visual surround, GCPW creates three dimensional performance environments without altering the building's major architectural features. Traditional theatrical devices, the fly loft and overhead lighting grid, are rejected to preserve the character and grandeur of this rare space.

Performance Works has been created with the help of Studios Architecture, (Erik Sueberkrop, Gail Napell, Leif Glomset, Gene Rae), David Ireland, Daniel Corr, John Randolph and Bruce Tomb, and Jeffrey Wilk. Construction by Frank Silver Construction, Crown Electric, Bay Area Mechanical and Engineering, Park Mechanical, Somerset Studios, Neil Moore and Associates, and Nomad Productions. Preliminary studies were initiated by the Great Hall Project and Hasting's College of the Law.

Capital funding has been provided by the James Irvine Foundation, the National Endowment for the Arts, the City of San Francisco Non-Profit Arts Loan Program, and the Confounders, Dismembers, and Board Members of George Coates Performance Works.

BACKWARD

RIGHT MIND IS NOWHERE

January 1990

RIGHT MIND

October 1989

ACTUAL SHO

June 1987

RARE AREA

May 1985

SEEHEAR

May 1984

ARE/ARE

1982

THE WAY OF HOW

1981

FORWARD

THE ARCHITECTURE OF CATASTROPHIC CHANGE

October 1990

Spalding Gray

"Conversations With..."

May 1991

"Double Vision"

Chanticleer

June 1991

DISMEMBERS

DISMEMBERSHIP

\$25

\$50

\$100

\$250

\$500

CONFOUNDER

\$1000

\$2500

\$5000

PRIVILEGES

No Special Privileges with Dismembership Card
Still no Special Privileges with 2 Dismembership cards
Disorienting spin on the flight simulator
With Photo session
Adopt-a-Seat and name it in brass

PRIVILEGES

A puzzling meeting with the designers and artists backstage
A peculiar ride on the Radical Tilt Stage
A strange photo session on stage in a selected virtual environment

DISORDERS

1. Synchronize watch alarms with others in the audience to make a spectacle of yourself.
2. Be special. Arrive late.
3. If you arrive by bus or taxi, don't park at the nearby Civic Center garage by the library or take BART to Civic Center Station.

Yes, I'd like to become a Dismember or Confounder at the \$_____ level.

Name _____

Address _____

City _____ St. _____ Zip _____

Telephone _____

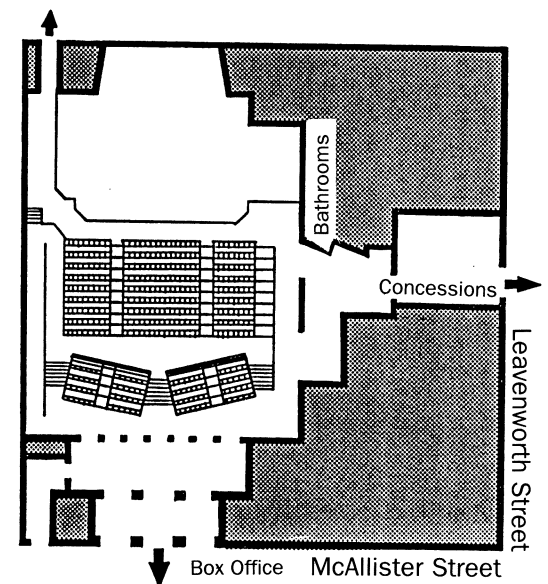
Visa # _____ MC # _____

Exp. Date _____

Make checks payable to:
George Coates Performance Works
110 McAllister
San Francisco, CA 94102

George Coates Performance Works is a non-profit tax-exempt, interdisciplinary arts organization. Your contribution is tax deductible to the amount allowed by law.

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Program Design by Alan Smithee, Noam Maitless & Brooke Boynton

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...and the following Companies for their donations and assistance:

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THE ARCHITECTURE OF CATASTROPHIC CHANGE



DISASTER SERVICES INDUSTRIES
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Zulu Spear



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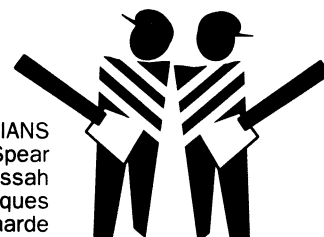
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San Francisco Chamber Singers



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Ron vanLeeuwaarde